

It's Only a Movie!

HORROR, SCI FI, DELINQUENTS,
ROCK -- THE FILMS OF THE
DAMNED!

VOLUME 1

Number 3

90¢



INFO HERE: JAYNE MANSFIELD PARTY AT BERLIN

Occultism Seeks Susan!

Cat Fights: Film's Hidden History!

Censorship and the Regulators!

THE QUESTION OF CENSORSHIP

Chris Elliot does strange and funny characters on the David Letterman Show. He was the guy living under the stage. He was the conspiracy guy. But his latest character, REGULATOR GUY is something to see. With a James Bond style introduction he holds a giant gun in his hand. When we pass laws or regulate any industry what we are really saying is, "If you do this, a man with a gun will come get you." So when someone says, "films like that shouldn't be made", or music "should be regulated to cut out sex and fantasy", or parents "shouldn't buy their kids war toys" they are calling for regulator guy - a man with a gun to come tell us what we can think, have or watch.

For me it began with a jolt in bed. I was just a kid and had just finished a dream where I felt like I was falling. It turned out years later to be a common dream of humans, probably from when we slept in trees. All my mother saw however was the comic book on the floor. As she tore it in half she explained I would have no more nightmares. I hadn't read it yet. Like most kids I was too young to do much but groan and mutter.

I was just a kid when RFK died. Dick Cavett was to have the 3 Stooges on. I begged my parents to let me stay up and watch. They gave in. The show began with Cavett dropping the Stooges gracelessly from the lineup because they were too violent. They decided to do a show on violence in media and how it led to the assassination! I sat stunned as shrink after shrink called for gun control laws and a tight regulation over violence on tv! Even I knew Sirhan did not grow up watching any tv as a child. Even I heard Sirhan say he did it because RFK wanted to sell nuclear weapons to Israel! Even I knew there were Arab nations that would have given Sirhan a heroes welcome! Yet the political opportunists were quick to jump on the murder to promote their own utopian schemes. Violence was sanitized off the air and gun control legislation began being 'popular'. We were in the wierd position of watching shows like The Beverly Hillbillies while our nation was involved in a war of genocide in Viet Nam! We had the hip running around calling for violent revolution while sporting BAN HANDGUNS buttons!!!

As a teenager I was involved in anti war activity. At 15 I led a sit in of some 800 students against mandatory ROTC (in public schools!) which resulted in a televised one hour debate between myself and the Superintendent of Atlanta schools. I'd like to think that debate had something to do with him not being re-elected. I was also writing for THE GREAT SPECKLED BIRD. I watched on tv when Eldridge Cleaver debated William Buckley and wrote what I thought of Cleaver's performance and his statement that rape was a political act. I wrote that Buckley beat him with logic and I felt that rape was a criminal act. I was kicked off the staff, the papers stand on free speech was to be "re-evaluated" and the article was never run. Think of it. The right wing, even though it didn't agree with me arranged an hour debate on tv. The left wing told me to take a hike.

If the left wing will throw every rule of ethics out the window in the search for a law that will bring justice, the right wing is as anxious to trample the rights of the individual also, in their search for a law that will return morality. What is scary now is the left caught up in a regulation frenzy has united with the right. Liberals and conservatives sat interrogating rock stars about regulating their music. Liberals and conservatives worry about slice and dice films and they go into shock if they catch their kids using their imaginations while playing Dungeons and Dragons. IT DIDN'T USE TO BE THAT WAY.

There used to be a thing called radio. Not rock n roll, not easy listening, it was called radio the same way the video medium is called television. Families sat around listening to Orson Wells every week on The Third Man get away with smuggling and murder. They heard Arch Obler on Lights Out turn a man inside out over the air. On Dragnet they heard a high school girls face slashed by a maniacs razor. And when music was heard it was about sex, Let's Do It, it was about banging the gong around, My Blue Heaven and Cab Calloway singing about the Reefer Man. But that wasn't all. On X-1 they could actually do a story based on the Moebius Strip in higher math and actually score in the ratings. The latest scientific advances were absorbed into many radio shows not to educate people, hell it was probably done to fill time. And yet the end result was a family sitting around the radio imagining math concepts!! Because only the imagination had been touched there was still time to sing around the piano. Talk to the kids about the scary scene. Maybe play a role playing game like Charades. Use the mind.

We don't do that anymore. But no law will make us, or fill that void. If parents don't talk to their kids censorship and regulations will only hinder our imaginations. Not raise the kids any better. We have seen two forces unite in fear over a part of the mind that less than thirty years ago we all used.

AND I THINK WE WERE A BETTER PEOPLE THEN TOO!

Well, as you can see I no longer just mutter and groan when I run into THE REGULATOR GUYS!

Michael Flour

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THE WILD WILD WORLD OF JAYNE
MANSFIELD

___A Travel Documentary About
Herself, Starring Jayne Mansfield

By Jean Howard

Jayne, you oversexed hunk! How will we ever be the same? You strut across all our beliefs of feminine subtlety. Your big publicity-seeking breasts juxtapose for the camera's position. You take all the shame out of remarks like, "Oh, I just love all these dark-eyed Italian men. I just can't understand why they're yelling things at me!", as you squeeze your protuberant behind from angle to angle across the Roman Spanish steps!

You take us all through Italy like this. When you obtain the June, 1963 issue of Playboy, which was banned in Italy, we know it was through some innocent (though illegal) transaction. We also know that your duty to your fans will outweigh all other considerations, and soon you will be sharing with us The Scene: the wonderful, the glorious, the Goddess-of-Pink bathtub scene where not only do we get our first coveted glimpse (and we hold our breath in humility as we wait), but we are showered with the illustrious stroking of your voice, as you sing to us.

How can we ever be the same? Especially when you lead us hand-in-hand through your gladiator fantasies at the Coliseum. When statues of gladiators come to life -- live, shiny, pumped-up male bodies, one of which so resembles your second husband, Mickey Hartigay, they slay dragons for you and leave you panting breathlessly at the park gates.

Oh, Jayne, even your cry of, "My hero!" is one of unabashed purity.

It is this saintliness, Jayne, that draws us to you. Feeling sorry for the wives of men you see bargaining with prostitutes along the road. Sharing your feelings of helplessness on the beach as your power-packed hips grind out the twist to the cool tunes of "Rocky Roberts and His Airdales". You struggle to a halt and cry out, "I almost couldn't stop!". Your modesty at a nudist camp as you tease off your bikini top, only after making sure "no one was watching". Your arms can't cover it all. Your childishness as you pounce into the unsuspecting lake exclaiming, "Sometimes, I think fish are so lucky!".

My God, we are more than touched. We worship you! As if Italy wasn't enough, you lead us through France. Yes, wicked, wicked France -- with its underground cabarets. It is your infinite thirst for knowledge that takes us through doors marked "Entre Interdite" (Entrance Forbidden). There we join you in facing the confusing scenes of men dancing with men, women dancing with women, and when you begin talking to one of the girls about her gorgeous updo and she takes it off and hands it to you, you see all is not as it seems. They're transvestites, Jayne! But you're too compassionate to call them that. You even get to interview a "boy-girl" Jayne Mansfield look-alike. Wasn't that question, "Do you plan on having six children like me?" a bit cruel? No, there is no room for that characteristic in that benevolent flesh-packed soul of yours. And there's more!

Sex with midgets, stripper school, French massages, "Hells Angels" on their Parisian tour, adjusting your master-of-sculpture coiffure along the Seine, toting of your little Chihuahua, "Choo Choo" on your voluminous bosom, buying original Picassos cheap at the flea market. Visiting a "Bust-Off", the breast-judging-through-holes-in-curtains-beauty-contest. Mon Dieu!

We're left in the frantic state of getting too much too soon. For, Jayne, when you return to L.A. you find life is different there, too! Everything has gone topless! From shoe-shine girls to the lube-job woman at your favorite garage. What's the world coming too? We look to you, Jayne, for the answers.

For who else could hang out with Kenneth Anger, author of HOLLYWOOD BABYLON and Anton Szandor LaVey, the author of the SATANIC BIBLE, be married at seventeen, have six children, surround her person with grade-A prime hunk men, be rumored to be involved in witchcraft, make movies with Mickey Rooney and Rock Hudson, show up for all publicity stunts, including supermarket openings, or draped across Cadillacs for local car lots, and still have the excellence in taste to bring us the pink heart-shaped bathtub, the heart-shaped fireplace, the heart-shaped swimming pool, and all in the symbolism and simplicity of a home that says, "Pink is Love".

All this from a girl whose goal in life was to be a scientist. And the "piece de resistance", Jayne, will soon be viewed, as you remark, "I put everything into this movie".

We lunge to the fact that you will soon be racing behind that truck,

unsuspecting. That, in your omnipotent juggling with our lust, our fantasies, our needs from you as a sex-induced ultra-star, you will bring us this: the biggest publicity stunt yet!

The greatest feel-up of our imaginations to date! My God, Jayne! What a woman. Mangled metal, Chihuahua corpses, twisted blonde waves across the windshield, the body begged for by Italians, licked up by death. Actual scenes! Thank you, Jayne. We love you!



REPORT FROM MEMBER #3

By Del Close

I spent last Monday, my day off from dress rehearsal of Hamlet, to fly to Hollywood to work with Billy Murray, Sidney Pollack and other talented folk on developing a feature film through improvisation.

The three hour morning session consisted of developing their characters more completely using an exercise call THE NAZI DENTIST. In this exercise, a character is interrogated by the group about their personal life, beliefs and, as soon as the person "blocks" or is reticent, we send in the nazi dentist to make the character talk!

During lunch, Brian Doyle-Murray and Gary Goodrow took me to the CHANGE OF HOBBIT bookstore so I could pick up excellent examples of Japan's anime spinoffs; The Art of Nausica A, Worsel from Lensman and a couple of robots for the Psychotronic Archives.

Gary Goodrow, currently with Sills and Co., informed me at this point that he had improvised a poetic form, the vilannelle. Using the Dylan Thomas line, "Do not go gentle..." and I'm still impressed!

Using Fritz Perl's two chair gestalt technique, we wanted the actors to connect deeper with their characters. With Bill Irwin, I used dance -- a ballet on the banking system!

Since the group had come to Chicago for six days, they knew most of the rules of improv, so we spent mid-afternoon putting four

characters together and looking for inevitable consequences of their meeting.

All of this, the entire day's work in fact, was being put on video. A young screenwriter sat observing us and we all tried to spot the many points an author could step in.

We used two charade teams; on one side were Bill Murray, Dana Delaney and Jami Gertz and Olan Sheperd. Bud Cort was the time keeper.

At about 7 PM, we were whisked to the Holiday Inn where I managed to get stoned, but instead of relaxing, I started lumping our work into a tentative whole to present to the group. My presentation was met with polite silence but I was too stoned to care!

We discussed a "find your own form" Harold as a way to do a film, as opposed to the way we improv at Crosscurrents.

After a last session, which was the best of the day, they whisked me to the plane, thirteen hours of video tape for them to watch and a bundle of Japanese goodies under my arm!

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DESPERATELY SEEKING SYMBOLS

By Richard Crowe

The film, *Desperately Seeking Susan*, now available on video, has been discussed in occult circles for its symbolism, here Richard Crowe passes on information he's heard about the film.

The most obvious symbol is the 13 step pyramid on the back of Susan's jacket, a symbol of the Illuminati and Masonry. Jim, the husband of Roberta in the film, describes the jacket but its the wrong color scheme. He says its green and gold but it isn't. Its obviously black with the pyramid and the all-seeing eye.

The Bee playing cards show up all through the film, but the first time is when Susan is in room 1313. The bee is a symbol; it comes from a hive, it is a part of a socialistic system, an important symbol not only in magic, but politics as well.

There is a lot of tequila drinking in the film. It leads up to the Aztec death symbolism which I'll get to in a second. Susan carries around a briefcase with Aztec skulls and skeletons on it and later the band's van shows up with the same death symbols. We begin to realize that this film is a split between the old world, Illuminati and Masonry, and the new world, Aztec/Mexican, secret society symbols.

The bar that Susan's sister is working at, where Roberta eventually winds up is called the MAGIC CLUB. She plays the sorcerer's assistant. Susan refers to Roberta's husband, who sells spas (water) which would

make her the lady of the lake. A priestess is usually associated with water.

There's even Oriental symbolism tossed in with the DRAGON NOODLE COMPANY. This film is a mish mash of occult symbols and teachings worldwide.

There is a lot of symbolism based on the number 3. Susan goes to check the symbolically named "MIRROR" newspaper for her ad and has to pass triplets to get it. Susan, at the MAGIC CLUB, orders a triple tequila sunrise. The Druids and Celts were probably the first to set up their rituals in three's.

A lot of the movie involves the amnesia of Roberta. When she bumps her head and takes on a new identity, she winds up eventually at the MAGIC CLUB doing an act that involves three doves and she's told to take them home and practice. The dove, in Mexican circles, is called pluma blanca, it is the symbol of the Empress Carlotta, wife of Maximillian. She, the Empress, went insane after Max was deposed from Mexico. He was executed and she was put in an asylum for life. But many Mexicans believe that a double took her place and that she survived. Switched identities, amnesia. Mirror images (and the Mirror Newspaper).

Many people have made the dove an important symbol. From the Soviets in the 50's, using it as a peace symbol, to its death symbolism by societies before.

Now, did the authors hit on all of this by accident, or deliberately? And these are only the obvious things we've discussed in this article. There is a lot more for those "in the

know". If you would like to discuss folklore in film, or in Chicago contact Richard Crowe, P.O. Box 29054, Chicago, Illinois 60629.

CAT-FIGHTING BIRDS IN THE B's

By Dan Krogh

"I swear it. I love it when chicks fight. It gets me hot. There's nothing like a good cat-fight!

--Dan Ackroyd reading the narration from IT CAME FROM HOLLYWOOD, written by Dana Olsen.

I have always felt that cat-fights were the ultimate combination of sex and violence in the cinema. Fights between men in films are so common that I actually find them boring. Fights between men and women inspire nothing but revulsion in me. But cat-fights, fights between two women, are rare and exotic occurrences that are found even less often in real life than they are on the screen. They are exciting eruptions of fascinating feminine ferocity that break cultural taboos and turn society upside down. They show women acting strong and aggressive as opposed to the weak and passive female stereotype. At the same time that cat-fights lower women from their pedestals to fight each other tooth and nail, they also raise them to new heights of guts and gameness that command the respect of any man. And to top it all off, cat-fights are really sexy. Shapely female bodies straining and tumbling over and over with fists and feet wildly flying as the combatants strive to seize handfulls of each other's freely flowing hair. Screaming like cancan dancers as they rip and shred each other's garments in a savage striptease revealing their heretofore hidden female charms. Until...oh, excuse me, I got carried away, but I think you can see what I mean now.

The earliest examples of cat-fights in films, in my research, are Mutoscope's An Affair of Honor (1897) and Nordisk's Love and Friendship (1911). In both cases these are duels between women with fencing foils. Perhaps it was the victorian morality of the times that forced these femal combatants to fight at sword's length. But the fact that in the former film, both women are wearing floor length skirts, they are stripped to their undergarments above the waist, and, in the latter, actresses Clara Wieth and Agneta Blom portray wife and mistress fighting over the mutual husband/lover, gives both examples a little forbidden sexiness.

During the teens and 1920's, the silent serial heroines, Pearl White, Ruth Roland, Louise Lorraine, et al., took up the fighting female banner. It is interesting to note that during this period these women were heroines in the truest sense, that of being the main protagonist, as opposed to being a mere adjunct to the hero. They fought villianess or villain with equal aplomb.

As the thirties rolled around Jean Harlow answered a slap from her rival for Clark Gable's affections by decking her with a single punch in Hold Your Man (1933). Also some of the first women in prison pictures, such as Ladies of the Big House (1932) with Sylvia Sidney and Ladies They Talk About (1933) with Barbara Stanwyck began to appear, and cat-fights were almost de rigueur in that genre. Near the end of the decade, evil Gale Sondergaard beat up innocent Simone Simone twice in the remake of Seventh Heaven (1937).

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A classic film cat-fight is the old west barroom brawl between Marlene Dietrich and Una Merkel in Destry Rides Again (1939). Dietrich wins when she humiliates Merkel by ripping her skirt off, exposing her ruffled knickers to a crowd of jeering cowpokes. While not strickly a B-picture, it marked Dietrich's first step down from the high art of Joseph von Sternberg, and it inspire at least two very B grade remakes: Frenchie (1950) with Shelly Winters and Marie Windsor, and Destry (1954) with Mari Blanchard and Lori Nelson.

The impromptu on-stage fight between rival dancers, Lucille Ball and Maureen O'Hara, in Dance Girl Dance (1940) proved that cat-fights were not just a sexist abberation forced on actresses by males directors. The director was a woman, Dorothy Arzner. Following a hallowed Hollywood tradition, the moguls figured, if one pair of fighting women was good for the box office, a dozen pairs would be even better. This kind of thinking probably inspired the first all female battle royal on film between the waitresses and the prostitutes in The Harvey Girls (1946). The waitresses led by Judy Garland, while Angela Lansbury captained the prostitute's team. Forties sex symbol, Rita Hayworth, squared off with Veronica Pataky in the traditional cat-fight between cigarette girls in The Loves of Carmen (1948). It is a particularly vicious battle which ends with Miss Hayworth applying the coup de grace to her fallen foe by slashing her face with a knife.

The fifties began with Here Comes the Groom (1951) in which Alexis Smith and Jane Wyman scandalized a society party by engaging in a wrestling match over a man. It was

directed by George Cukor, who had also done the cat-fight between Rosalind Russell and Paulette Godard in The Women (1939). The Women was remade as The Opposite Sex (1956), in which the fight, a wilder more lengthy one, was reprised by Delores Gray and Ann Miller. The trend of cat-fights in westerns continued with Westward The Women (1951) and The Woman They Almost Lynched (1953) that featured not only a great barroom battle between Joan Leslie and Audrey Totter a la the Destry films, but also a female version of the classic western shoot out. This may have inspired the kinky gunfight pitting Joan Crawford against Mercedes McCambridge in Johnny Guitar (1954) the following year. Of Roger Corman's first five films, four were westerns and three included fighting females. Corman also did Swamp Woman (1955), a female escaped convict melodrama that featured three cat-fights between various combinations of its four main actresses. Meanwhile, across the Atlantic, the French director Rene Clement refereed the classic cat-fight between Maria Schell and Suzy Delair in Gervaise (1956) that ended with Maria paddling Suzy's bare ass (a stripper was hired as a body double for Miss Delair).

The sixties brought another fine female fight from the continent in Georges Franju's feature film remake Judex (1964) from the silent serial. In it, villianess, Francine Berge in a skin tight black catsuit fought it out with the hero's female ally, a circus acrobat in white satin tights on the treacherous roof of a tall building. Another truly classic cat-fight occured in the British film, One Million Years B.C. (1966). It pitted the redoubtable Raquel Welch against the fiery

Martine Beswick in a cave girl battle with both clad in animal pelt loin cloths and halters. It was a furious fight with both women menacing each other with flaming torches and sharp pointed animal horns. Miss Beswick had previous film fight experiane against Aliza Gur in the gypsy camp fight in the Bond film, From Russia With Love (1963), but Raquel defeated her handily pinning her to the ground with a huge tusk. The sixties were also the the decade of motorcycle gang movies which had their share of female fights, including Diane McBain versus Sherry Jackson in the Miniskirt Mob (1968).

The dawn of the seventies brought us a five girl free for all in John Huston's The Kremlin Letter (1970), and a return to prison in The Big Doll House (1971), in which Roberta Collins fought the indefatigable Pam Grier. Grier was back two years later as a gladiatrix fighting to the death with Margaret Markov in The Arena (1973). It also marked a return of the cat-fight to the western with Bridget Bardot duking it out with Claudia Cardinale in The Legend of Frenchie King (1971). The cat-fight came to the pirate movie in Swashbuckler (1976) with Genevieve Bujold, and the made-for-TV movie with Linda Blair versus Lee Purcell in Stranger in Our House (1978) directed by Wes Craven.

I'll save the present decade for another time. This superficial overview of female fights in films has almost grown too long for the space allotted. I hope I've given you an idea of what to watch for in your video rental stores and TV guides if you're interested.

COMING ATTRACTIONS: The 80's, Women's Pro Wrestling in Feature Films, Underground Amateur and

Soft Core Women's Boxing and Cat-Fight Films!



The Women



Destry Rides Again

PSYCHOTRONIC MOVIE GUIDE

Here it is, your highlights of shows to watch. This page is not in the edition sold or distributed to non-members, however, it is going to be expanded to 2 or perhaps even 4 weeks in advance, starting next issue, and will become a regular feature. Can somebody do a logo? Call Mike, 248-4823.

It's JAYNE MANSFIELD week on Jackie Gleason! Starting Tuesday, Jayne is the special guest on Gleason, the one-man Cheech and Chong of alcohol! Midget jokes, sexist jokes, all tinged with the aura of booze. Probably the best place to watch this was in a bar drinking. This program was squeezed out of a bar rag and I love it! But with Jayne Mansfield on, my god, this is too much! Now I'm really seeing double!

MONDAY, 9PM - 66: THE UNTOUCHABLES. Santa Claus is gunned down!

MONDAY, 1AM - 7 : DAWN: PORTRAIT OF A RUNAWAY. Sleepy teenage hooker story.

TUESDAY, 10:30 PM - 60: JACKIE GLEASON. with guest Jayne Mansfield.

TUESDAY, 3AM - 9: ALEXANDER - THE OTHER SIDE OF DAWN. Another sleepy teenage runaway story.

TUESDAY, 3AM - 9: ROAD TO SINGAPORE. Bob Hope has never been funny on TV. His movies since the 60's have been safe & mediocre. It wasn't always this way. He was goon on radio, and that led to this classic team-up.

Wed., 10:30PM - 60: JACKIE GLEASON. With special guest Jayne Mansfield! Ok, Sam, put a nickle in the juke box.

Wed., 11:30 PM - 32: BARETTA. Robert Blake loose in a whorehouse.

Thurs., 10:30PM - 11: COPACABANA. Groucho Marx and Carmen Miranda, not put to the best use, but -- oh, well.

Thurs. 10:30PM - 60: JACKIE GLEASON. Yes it's Jayne again! Hi Jayne! We love ya!

Thurs., 11:30PM - 5: DAVID LETTERMAN. Special guest Bo Diddley!

Thurs., 12:30AM - 66: HELL ON FRISCO BAY. ???

Fri., 7PM - 9: TERROR TRAIN. With Jamie Lee Curtis.

Fri., 9PM - 60: THRILLER. Boris Karloff actually stars in tonight's episode!

Fri., 10:30 PM - 60: JACKIE GLEASON. Words fail me. IT'S JAYNE AGAIN!

Fri., 11:30 PM - 11: SVENGALI. 1931 John Barrymore.

Fri.. 11:40 PM - 2: SPAWN OF THE SLITHIS.

PSYCHOTRONIC TV GUIDE (cont'd)

Fri., 1:40 AM - 2: PERFECT GENTLEMEN. 1978 Made-for-TV stars Lauren Bacall and Ruth Gordon.

Fri.. 3 AM - 9: HOUSE OF WAX. Vincent Price stars in this classic.

KEN ANGER on JAYNE MANSFIELD:

- * The same day she posed with ANTON LAVEY she also did a photo shoot at a Catholic orphanage!
- * She didn't care if people saw her Ceasarian scar!



UPI 3/21/56: Actresses Cleo Moore (left) and Jayne Mansfield display their charms beside an Oscar at the Century Theatre in New York tonight while waiting to hear the winners of the 28th Annual Academy Awards announced. Jayne Mansfield's newest feature is Illegal.



INVADERS FROM MARS
reviewed by
Eric Nihilist - This issue!

V I D E O

By Eric Nihilist

MONDO MAGIC/SHOCKING ASIA

Magnum Entertainment has come right out of left field with this shockumentary double dose which they call "The Shock Box". What the Shock Box consists of is one copy of MONDO MAGIC and one copy of SHOCKING ASIA in a cardboard slipcase.

SHOCKING ASIA is by far the better of the two -- I mean, how is MONDO MAGIC going to out do an actual sex change operation graphically displayed in full view of the camera? MONDO MAGIC, however, does have its good points (if you can call them that). MONDO MAGIC was made with you in mind if you like to watch natives enthusiastically shove their heads a mile and a half into the behinds of defecating cows. One man's meat is ... well, I think you get the idea.

SHOCKING ASIA and MONDO MAGIC make an interesting combo and are certainly worth a watch. MONDO MAGIC was playing in New York for a short time under the title Shocking Cannibals. Too bad there aren't any cannibals in it.

MANSON

While we're on the subject of documentaries which have taken a long step off the curb, the seldom seen film MANSON is worth a few words. I don't want anyone to confuse this excellent piece with that awful, cartoonish made-for-TV movie, Helter Skelter. The film MANSON captures all the madness without forgetting to show us that the Manson "family"

was made up of kids from "anytown" U.S.A., cheerleaders, 'A' students and athletes all turned killers.

Although this film doesn't answer how Charles Manson became the dangerous person he is today and although it doesn't show how and why his "family" followed him so slavishly, it does give many insights into what happened to create this real life "Lord of the Flies".

James Bacon, of the L.A. Herald-Examiner, put it best. He called MANSON "the horror film to end all horror films". Probably the scariest since the original Dracula.

INVADERS FROM MARS

INVADERS FROM MARS was released in 1953 by 20th Century Fox and is still shown on TV from time to time. The story is about a young boy, Jimmy Hunt, who believes his parents are not his parents but imposters. If you had a chance to see this one when you were young you probably felt the film's full impact. I can remember wondering if my own parents might actually be invaders from Mars after seeing it. I'm especially eager to see the forthcoming remake by Tobe (TEXAS CHAINSAW MASSACRE) Hooper of this classic film.

As always, all of the above mention videos can be found at:

Video Plus
1112 North State Street
(State and Rush Streets)
Chicago, Illinois

PSYCHO HAMLET?

By Del Close

Have you seen the Psychotronic Hamlet?

The Wisdom Bridge production of Hamlet (now until March 2nd at the Civic Theatre, though it may be extended to March 9th) is noteworthy to members for its Psychotronic elements. Consider:

1. The opening image is a large stone coffin which leaks blood.
2. The first ghost scene is lit with flashlights carried by the players.
3. The first court scene is shown on video monitors, with Claudius holding a press conference!

4. Polonius uses a pocket calculator, and also, later, a cassette tape recorder to bug his own office. He smokes Viceroy's, appropriate since he's Assistant King.

5. A musical passage from Bartok is used because it's reminiscent of the shower music from Psycho.

6. The mass murder at the end is performed on stage (it's usually off stage in most productions) and then a camera crew comes in for close-ups of the gore on the video monitors!

JAYNE MANSFIELD TWIST PARTY!

Sat. March 15, 1986

7:30 PM Promptly

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